

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 1

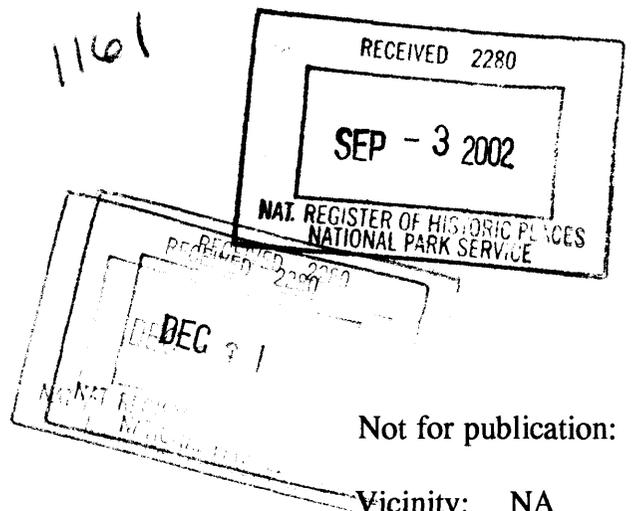
United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Iroquois Theater

Other Name/Site Number:



2. LOCATION

Street & Number 413-415 South Rampart St.

Not for publication: NA

City/Town New Orleans

Vicinity: NA

State: Louisiana

Code: LA

County: Orleans

Code: 071

Zip Code: 70112

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria.

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: ___ Locally: X

Signature of Certifying Official/Title Laurel Wyckoff, LA SHPO, Dept. of Culture, Recreation and Tourism

Date 8/28/02

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official/Title

Date

State or Federal Agency and Bureau

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 2

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
Determined eligible for the National Register
Determined not eligible for the National Register
Removed from the National Register
Other (explain):

Signature of Keeper: Daniel J. Vivian

Date of Action: 1/14/03

5. CLASSIFICATION

Ownership of Property
Private: x
Public-Local:
Public-State:
Public-Federal:

Category of Property
Building(s): x
District:
Site:
Structure:
Object:

Number of Resources within Property
Contributing
1

Non contributing
buildings
sites
structures
objects
0 Total

Number of Contributing Resources Previously Listed in the National Register: 0

Name of Related Multiple Property Listing: NA

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 3

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

6. FUNCTION OR USE

Historic: recreation and culture
Current: vacant

Sub: theater
Sub: vacant

7. DESCRIPTION

Architectural Classification: no style

Materials:

Foundation: brick

Walls: brick

Roof: other: tar and gravel

Other:

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 4

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Describe Present and Historic Physical Appearance.

The Iroquois Theater (1911) is a two story, two bay brick building located on South Rampart Street, which is on the fringe of the New Orleans CBD. This once vibrant African-American commercial and entertainment district is now a sea of surface parking lots, with only a few historic buildings remaining. Once part of a party wall strip, the Iroquois now has a parking lot on one side and a small fairly modern-looking restaurant on the other. The 400 block, where the Iroquois is located, retains South Rampart's greatest concentration of historic buildings (4, all on one side). Three of the four are being nominated individually for the Register. (The fourth is under separate ownership.) They are being nominated individually because parking lots and the previously mentioned small restaurant prevent the block-face from having a cohesive historic character. While the Iroquois features decorative brick detailing on its façade, it does not make a strong stylistic statement. Hence "no style" will be used for the purposes of this nomination. The long vacant building has suffered some deterioration and losses, but it still looks very much like the theater that was between 1912 and 1920 a venue for early jazz.

The Iroquois' upper floor is highlighted by decorative brickwork, including a corbelled effect at the parapet with a layered treatment below and a brick band which extends around the two segmental windows to create pronounced hood molds. Pilaster-like members define the two bays (one at each corner and one down the middle). The original two-over-two windows have been covered on the exterior within the last year to protect them. Although the shopfront level has been modified as the building went into other commercial uses over the years, one can still see the pattern of a display window, three entrances, and a ticket window framed by rusticated pillars. The original transoms are visible on the interior.

The last known use of the Iroquois as a theater was in the late 1920s. At some time it was converted into general commercial use; however, various aspects of its interior theater character are still evident, as can be seen from an interior photo (see attached) published in 1914 in a nationally distributed African-American newspaper called *The Freeman*. While the stage and fixed seats are long gone, the interior is still largely one open room. There are two small rooms at the very rear where the stage would have been. The proscenium-like element shown in the foreground of the 1914 photo, punctuating the space, is still intact, and the wall and ceiling treatment appears to be the same. The ceiling is narrow gauge beaded board. The upper side walls feature beaded board divided into sections by vertical strips and accented at the top and bottom by a molded horizontal member. Below the beaded board treatment the wall is covered in stucco. Whether this covering is original or not is unknown.

An interior staircase has been added since the 1914 photo to access the upper story living space. How the upstairs was accessed during the building's theater heyday is unknown. Because of the boarded over windows and lack of electricity, it was impossible for the LA SHPO staff to photograph the upstairs. An inspection by flashlight revealed that the space retains its historic character, although there has been some damage from a partially collapsed rear corner. There are four rooms and a landing. All four rooms retain their original mantels. The paneled doors are of the so-called "cross and bible" type.

Assessment of Integrity:

Despite the above mentioned changes, the Iroquois easily retains enough of its exterior character to be recognizable to someone from the 1912-1920 period and a fair amount of its original interior appearance. Hence it meets the integrity litmus test for historical significance.

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 5

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

8. STATEMENT OF SIGNIFICANCE

Applicable National Register Criteria: A X B _ C _ D _

Criteria Considerations (Exceptions): NA A _ B _ C _ D _ E _ F _ G _

Areas of Significance: entertainment/recreation; ethnic heritage: black

Period(s) of Significance: 1912-1920; 1912-1952

Significant Dates: NA

Significant Person(s): NA

Cultural Affiliation: NA

Architect/Builder: unknown

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 6

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Iroquois Theater is nationally significant in the area of entertainment/recreation as one of very few venues for early jazz remaining in the city generally regarded as the birthplace of this distinctively American art form. In fact, when a Congressionally authorized jazz study was published in 1993, the Iroquois was among fourteen properties identified as having the greatest associative potential and deemed to be of national significance. As explained below, this "A list" is actually shorter (at least from the National Register's viewpoint) because some of the identified buildings do not retain sufficient integrity to convey their early jazz history. The Iroquois is also significant within the context of New Orleans' African-American history as a rare survivor to represent a once flourishing black entertainment/business district along South Rampart St.

NATIONAL SIGNIFICANCE/JAZZ

The study of jazz abounds in mysteries, myths and conflicting interpretations. In fact, it could be argued that scholars and enthusiasts disagree more than they agree, including the "hot" topic of jazz's origins. The traditional view is that jazz originated in New Orleans in the first decade of the twentieth century, and then fairly quickly the focus shifted northward, most notably to Chicago and New York, as jazz spread and evolved. The first jazz recording was in 1917 (ironically of a white band). The music became wildly popular in the Roaring Twenties, and, of course, the term "Jazz Age" has come to define that decade.

While various scholars beg to disagree with the traditional or standard view about the origins of jazz, the weight of evidence is on New Orleans' side. In recognition of the city's critical importance to the study of jazz, Congress in 1990 passed Public Law 101-499 which authorized and directed the Secretary of the Interior, in consultation with the Smithsonian, to conduct a study of the suitability and feasibility of preserving and interpreting the origins of jazz in New Orleans. On October 31, 1994, the findings of that study resulted in Congress creating the New Orleans Jazz National Historical Park and the New Orleans Jazz Commission.

The imponderable question of why New Orleans was the "cradle" of jazz (to quote jazz great Jelly Roll Morton) is usually answered with reference to the city's rich ethnic diversity. Among the immediate influences were two new styles of music – ragtime and the blues – which reached New Orleans in the 1890s. Add into the pot the call and response of the black Baptist church, the Crescent City's long-time "mania" for music and dancing (as it was termed in the local paper), and the influence of accomplished Creole musicians, among a myriad of ingredients. (Here Creole refers to blacks of mixed ancestry.) Out of all this a new form of music began to be played as the twentieth century dawned. And while it incorporated elements from ragtime and the blues, it was something new and different – a music form "greater than the sum of its parts" to quote Ken Burns' recent jazz documentary. Chief among its early pioneers was the legendary Buddy Bolden, who dominated the emerging form until 1907, when he was committed to the Insane Asylum of Louisiana at the age of 31.

This new "hot" music was being played all over town – in dance halls, saloons, clubs and theaters, in parks, at picnics and lawn parties, on steamboats and streetcars, and in the streets. Music, after all, permeated New Orleans, perhaps as no other American city. The question of which neighborhood or neighborhoods were the most important in early jazz history is a perilous one to answer. After all, everyone wants the distinction. But in terms of the greatest concentration of jazz venues, the so-called "back of town" area where the Iroquois is located and a section of Storyville (the notorious legalized Red Light district) are the leading contenders. A several block strip along South Rampart Street was a major black entertainment/business district. (The street

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 7

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

was immortalized in jazz music with the 1930s tune *South Rampart Street Parade*.) The vice and violence-ridden neighborhood just behind South Rampart has come to be known as “black Storyville.” Now occupied by government complexes, this “hallowed ground” is where jazz’s greatest son, Louis Armstrong, was born and grew up. He termed it the “Battleground.” A second place of considerable concentration was a certain section of Storyville where clubs and dance halls were located. (Contrary to popular legend, jazz was not born in the brothels of Storyville.) Other notable areas where early jazz was being played were Gerttown (Lincoln and Johnson parks, famous for their “cutting” contests) and the Lake Pontchartrain resorts in Milneburg.

Dance halls or those housing clubs are the types of buildings most fundamentally associated with jazz, which first and foremost was a dance rather than a concert idiom. But New Orleans jazz scholars have been able within the last few years to demonstrate through published research that theaters such as the Iroquois were also important breeding grounds. To paraphrase Dr. Bruce Raeburn, curator of the Hogan Jazz Archive at Tulane University, theaters such as the Iroquois demonstrate the early diversification of jazz as it spread into virtually all forms of popular entertainment. At vaudeville/silent movie theaters jazz became a concert idiom.

Most fortunately, the history of the Iroquois has been exhaustively researched in primary sources by New Orleans jazz historians Lynn Abbott and Jack Stewart, as published in *The Jazz Archivist*, a newsletter of the Hogan Jazz Archive. Their research indicates that the theater was built in the fall of 1911 by neighborhood pharmacist George A. Thomas and leased to Paul L. Ford, who opened it for business in 1912. Like many an operator of African-American vaudeville theaters, Ford was white, but delegated artistic control to black managers and players. To quote Abbott and Stewart, their review of the oral history collection at Hogan Jazz Archive and the “theatrical” columns of two nationally distributed African-American weeklies left “no doubt that the Iroquois Theater was a foundry of early blues and jazz activity. From 1913 to the end of the decade, the Iroquois Theater was on the creative front line of distinctively African-American entertainment in New Orleans.”

Jazz and blues music figured in acts on the stage and in the music played by the pit orchestra to accompany silent films. One of the drummers known to have played in the Iroquois pit band was Eddie “Rabbit” Robinson, who was the drummer in Kid Ory’s first band. Another drummer was “Chinee” Foster, who recalled in a 1960 interview that his first regular job had been at the Iroquois, where he used a homemade snare drum crafted from a banjo head and a pair of sticks worked from chair rungs. “Chinee” worked at the Iroquois less than a year, leaving in 1916. He went on to play with Buddy Petit and Celestin’s Original Tuxedo Jazz Orchestra, two of the region’s top jazz bands. Particularly important performers at the Iroquois -- all in 1917-- were composer Clarence Williams, “a jazz pioneer in every sense” (Abbott and Stewart), and New Orleans-born guitarist Lonnie Johnson, accompanied by his piano-playing brother, James “Steady Roll” Johnson. Lonnie Johnson, observes Abbott and Stewart, “went on to play and record with some of the most important musical groups in jazz history, and he is considered to be among the preeminent blues and jazz guitarists of all time.”

Particularly tantalizing is a Louis Armstrong connection (one that every jazz venue strives for). Armstrong made reference in one of his unpublished memoirs to going to see movies at the Iroquois for ten cents, and that he “dipped [his] face in flour” and won an amateur contest there.

Dr. Bruce Raeburn, curator of the Hogan Jazz Archive, provides further insight into the role of theaters such as the Iroquois in a just published article in *Louisiana History*. Numerous theaters are mentioned in the oral histories at the Hogan Jazz Archive, he writes, suggesting that “they figured prominently in the musical expressions of early New Orleans jazz musicians in several important ways: as a training ground for young

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 8

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

musicians; as a source of steady, union-regulated employment; and as a place for local players to gain exposure to national touring acts . . . ”

Live vaudeville’s heyday at the Iroquois came to an end in about 1920. It appears that in the post-1920 period the theater mainly screened motion pictures, perhaps interspersed with a few quick vaudeville acts. The New Orleans city directory lists it as a “moving picture theatre” until 1927, when it disappeared altogether.

Tragically, very little survives in New Orleans of the literally hundreds of early jazz venues, not to mention homes of jazz pioneers. Jazz enthusiasts, of course, are drawn like a magnet to the city, from all over the world. But typically they spend their time visiting “site of” this or that. Both Louis Armstrong’s birthplace and his childhood home were torn down by the city in the late 1950s/early 1960s. Modern government complexes occupy the site as well as the rest of “black Storyville.” The New Orleans Jazz National Historical Park occupies Armstrong Park, created in the 1970s to honor the city’s famous son (rather ironically). The park has one building with a jazz association, Perseverance Hall. Once flourishing South Rampart Street is now a sea of surface parking lots, with the exception of a handful of buildings that have managed somehow to survive. Four buildings in the 400-block are particularly important because they form the greatest concentration (one being the Iroquois). Lincoln and Johnson parks have long been redeveloped, as has lakefront Milneburg. Storyville, closed in 1917, was torn down to build a housing project in the 1930s. And the picture is not particularly bright when you look at the status of surviving buildings. Most are vacant and threatened in one way or another. Loyal jazz scholars and enthusiasts sound the alarm periodically as a new threat emerges. More than one demolition request has been made in recent years for the Iroquois.

The Iroquois and its nearby neighbors in the 400 block of South Rampart Street have been high on the radar screen in recent years. The National Park Service, though the New Orleans Jazz National Historical Park, was interested in acquiring the buildings at one time, but was not able to do so. Local jazz enthusiast Jerome “PopaGee” Johnson in January 2002 secured an exclusive lease-purchase agreement from the owner and is working with the New Orleans Jazz National Historical Park and the New Orleans Jazz Commission to formulate plans and secure funding for their restoration and re-use as educational museums/tourist attractions.

Within the context of jazz history, and particularly within the context of so much destruction of early landmarks, the Iroquois, to quote Abbott and Stewart is “hallowed ground.” Conjuring up the spirit of the place, they write:

“Standing in front of this place, one can mingle with the spirits – Louis Armstrong, rounding the corner of Perdido and Rampart, making his way to the stage door; Clarence Williams heading up from his Tulane Avenue shop, anxious to test a few of his latest hits on a sympathetic audience. Inside, drummer Eddie “Rabbit” Robinson executes a few paradiddles, loosening up the wrists, while pianist Louis Wade lifts the cover on the old upright; backstage there’s Mack & Mack, Edna Landry, Lonnie Johnson and a thousand other blues and jazz pioneers, famous and forgotten, all awaiting their curtain call.

As mentioned previously, the Iroquois was among the fourteen properties identified by a National Park Service study team in the top tier of importance to the origins and early history of jazz in New Orleans. This “A list” of properties deemed to be of national significance emerged from a two-day workshop convened by the National Park Service in New Orleans in May 1992. Participants included NPS jazz study team members, a representative of the Smithsonian, members of the Preservation of Jazz Advisory Commission, and

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 9

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Dr. Bruce Raeburn, the curator of the Hogan Jazz Archive at Tulane University. Participants evaluated a total of 48 properties and ranked them by importance. The prioritized list of structures was adopted by the Preservation of Jazz Advisory Commission at its June 26, 1992 meeting and has been endorsed by the National Park Service as a “starting point for a future national historic landmark study and the preparation of nomination forms.”

The top fourteen properties – those with “high associative importance” – were defined as “closely associated with leading artists (those who were nationally recognized or local musicians who strongly influenced national artists) and representative of an important venue or other resource.” The second tier contained nineteen properties considered to have “moderate importance” and the third tier, fifteen which had “potential importance.”

The fourteen properties are described briefly below (as excerpted from the NPS jazz study). Several do not meet National Register standards for integrity. Comments on integrity are from the Louisiana State Historic Preservation Office based upon on-site inspections conducted in 2002.

- 1) Congo Square (National Register). Congo Square is the unofficial name for an open space in the southern corner of Louis Armstrong Memorial Park. African-Americans, both enslaved and free, used this space to market goods, socialize, and participate in drumming, music-making and dance. The use of this area declined in the 1840s and ended by the beginning of the Civil War. While the historic use of this site predates jazz, Congo Square was included in the top 14 properties because “of the role the square played in New Orleans’ musical heritage and as a symbol of the early African-American contributions to the origins of jazz and other musical forms.”
- 2) Perseverance Hall, 1644 Villere Street. Now a part of the New Orleans Jazz National Historical Park, this building represents the social dance hall environment that fostered much of early jazz development. (No integrity problems)
- 3) Francs Amis Hall (now Genesis Missionary Baptist Church), 1820 North Robertson. This building represents a Creole of color social dance hall in which nationally significant jazz musicians played. Regrettably, the late nineteenth century two story frame building has been covered in brick veneer. However, its strongly pronounced wood facade openings and decorative gable survive unscathed. Whether someone from the historic period would recognize the building today is open to debate.
- 4) Odd Fellows Ballroom/Eagle Saloon, 401-403 South Rampart. Subsequent research – done for a recent (2002) successful National Register listing – raised certain issues in connection with this building and early jazz history (at least in terms of National Register guidelines). Firstly, due to a circa 1925 remodeling, it does not retain enough of its exterior appearance to convey its c.1900-c.1910 association with early jazz. Secondly, it cannot be documented with absolute certainty that the famous Odd Fellows Ballroom was on the top floor. It may have been in a rear building no longer extant. (See National Register nomination for complete details on this rather complex matter as well as the c.1925 remodeling.)
- 5) Red Onion, 762 South Rampart. A honky-tonk where early jazz was played, this two story masonry building has suffered a severe loss of integrity.
- 6) 234 Loyola Avenue (Temple Theatre/Pythian Roof/Parisian Garden Room). This several story building

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 10

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

in the CBD has a totally modern appearance (completely re-clad).

- 7) Iroquois Theater, 413-15 South Rampart (subject of this nomination).
- 8) Hackenjois Music, 930 Canal. Hackenjos represents companies that published New Orleans vernacular music related to early jazz. The three-story Italianate building is well preserved, with the exception of a completely rebuilt shopfront level.
- 9) Alamo Theater, 1027 Canal. This theater, as well as the No Name Theater below, represent white working class theaters that included ragtime and jazz music among their acts. Both were known for their rowdy shows. They featured a small pit orchestra and were frequently mentioned in oral history interviews with early white jazz players. Completely covered in modern materials.
- 10) No Name Theater, 1025 Canal. See above; also completely covered in modern materials.
- 11) Junius Hart Piano House/Alamo Dance Hall, 1001 Canal and 113 Burgundy (both in same building; piano house fronts onto Canal; dance hall on Burgundy. Like Hackenjos above, the Junious Hart Piano House published New Orleans vernacular music in the late nineteenth and early twentieth centuries. The Alamo was a taxi dance halls (halls with dance partners for hire) in which jazz was played. Building retains most of its original exterior character.
- 12) Frank Early's Saloon, 1216 Bienville. One of a handful of structures remaining from Storyville, is a wood-frame galleried corner commercial building. Frank Early's represents the saloons that employed early jazz piano players. Retains much of its original exterior character, although altered at ground level.
- 13) Tango Belt. The Tango Belt (a term used in a 1915 newspaper article) refers to the northern edge of the French Quarter, located directly across from Storyville. The Tango Belt had numerous saloons, cabarets, nightclubs, and three large theaters that employed jazz musicians. While the LA SHPO did not check this area for integrity, the NPS report mentions that "many buildings have been removed or significantly altered."
- 14) Halfway House, 102 City Park Avenue. So-named because of its location halfway from the city to the Pontchartrain lakefront, this building heyday was in the 1910s and '20s. It was home to the Halfway House Orchestra, recorded locally, was able to achieve national visibility without leaving New Orleans. The structure represents the growing mainstream acceptance and popularity of jazz through the 1920s. Subsequent to evaluation, the building was badly damaged by fire and has been threatened with demolition.

LOCAL SIGNIFICANCE

The Iroquois is important within the context of New Orleans' African-American history as a rare survivor to represent a once flourishing entertainment/business district which stretched for several blocks along South Rampart, from roughly Canal to Howard. Sadly, the area today is one of surface parking lots, and in some stretches, modern buildings. There are about a dozen historic buildings remaining, sprinkled here and there. Most of these are vacant and have been threatened with demolition over the years. Collectively and individually these buildings have survived against considerable odds. The period of significance in this respect

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 11

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

ends at the current fifty year cutoff of 1952. (South Rampart's decline as a commercial and entertainment hub began in the late 1950s/early '60s.)

In the first half of the twentieth century, South Rampart Street was a happening place lined with drugstores, saloons, barber shops, clubs (live music venues), combination grocery stores/saloons, second-hand stores, pawn shops, etc. Seniors who knew South Rampart first-hand in its heyday used phrases like "hub of black life" or "main street for blacks in New Orleans" when they were interviewed for this nomination. One man remarked "it had everything we needed." In an era of rigid segregation South Rampart was the home of three hotels, the Astoria, the Patterson, and the Page, plus a few rooming houses. [None of the hotels survive.] The Astoria had a cocktail lounge, a restaurant, a gambling hall in the back, and a legendary club, the Tic-Toc, upstairs. (Various greats played the Tic-Toc during the historic period, including Ray Charles and Louis Armstrong.) Particularly prominent was the corner of South Rampart Street and Perdido with its three story Odd Fellows/Masonic Hall complex, with the Eagle Saloon below. (In the 1930s and '40s the ground floor front was occupied first by the Dixie Beer Parlor and then the Main Liquor Store, per city directories.) And as can be imagined, a street with so many entertainment venues and saloons had its share of characters. Interviewees recall "Overall Bill" and "Alabama Slim" – both of whom earned their living gambling.

South Rampart was part of "back of town," one of the city's most important neighborhoods in the development of early jazz. Immortalized with the 1930s tune *South Rampart Street Parade*, the several block long strip was the fairly respectable edge of so-called "black Storyville," a neighborhood immediately to the rear known for its brothels, honkytonks, and violence. The other commercial hub for the city's large African-American population was just upriver, along Dryades Street. But each occupied a special niche. If you wanted manufactured clothes and furniture, you went to the large stores (some chains) along Dryades. South Rampart businesses were more varied and tended to be small mom-and-pop places. The street was particularly known for its numerous tailor shops and entertainment venues. Having a custom-made suit was particularly important -- it was a sign that you had "made it," so-to-speak. In contrast to the welcoming environment along Dryades and South Rampart, blacks could make purchases in the large white-owned stores of New Orleans but they were not allowed to try anything on.

A New Orleans television producer, in a recent retrospective piece, capsulized South Rampart's importance thusly: "They came to shop, they came to promenade, they came dressed up, but for whatever reason they came to South Rampart Street. It was their Canal [shopping] and their Bourbon [entertainment]." The "they" were mostly African-Americans with a healthy mixture of Jews, Italians and Chinese. Many Jews were proprietors of South Rampart's tailor shops and pawn shops. (The latter, known then as "loan offices" and/or "pledge shops," were the favorite haunts of musicians who pawned their instruments between gigs.) Grocery stores tended to be owned and/or operated by Italians.

An important component of South Rampart's clientele was the "excursion" crowd (as they were termed by interviewees). These were people from nearby rural areas who were drawn like magnets to South Rampart on Friday evening and Saturday, typically arriving by train or bus, and often staying the night in a hotel or rooming house. For country folks coming to town took on a holiday air. As one observer noted, referring to the crowds, "You couldn't get on this street [South Rampart] on Friday evening and Saturday."

Like other traditional shopping areas, South Rampart's decline began in the late 1950s/early '60s. Add to this general trend the street's location on the edge of the New Orleans CBD, making it a natural for parking. The surface parking mania was fueled with the destruction in the late 1950s of "black Storyville" for a municipal complex and other government buildings. Today, of the over 100 brick party wall buildings that once

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 12

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

lined a several block stretch, only about a dozen remain, scattered here and there. And, as noted above, almost all are vacant and periodically threatened with outright demolition. (Demolition by neglect is a constant.)

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 13

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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Interviews conducted by Donna Fricker, Louisiana Division of Historic Preservation, with James Nelson, Lawrence Sanders, and Albert Fall (Battiste), all of whom experienced South Rampart in its heyday.

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Raeburn, Bruce Boyd. "Early New Orleans Jazz in Theaters." *Louisiana History*. Vol. XLIII, No. 1, Winter 2002.

Rose, Al & Souchon, Edmond. *New Orleans Jazz: A Family Album*. Louisiana State University Press, revised edition, 1978.

Simmons, Corbett, producer. "Music of S. Rampart St." This short documentary, in two segments, appeared on WYES TV in New Orleans. It is replete with vintage photos and interviews depicting the heyday of South Rampart as a entertainment/business mecca.

Ward, Geoffrey C. and Burns, Ken. *Jazz: A History of America's Music*. Alfred A. Knopf, 2000.

Previous documentation on file (NPS): NA

Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Listed in the National Register. (partially)

Previously Determined Eligible by the National Register.

Designated a National Historic Landmark.

Recorded by Historic American Buildings Survey: #

Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other (Specify Repository):

NATIONAL REGISTER OF HISTORIC PLACES NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

Iroquois Theater, New Orleans, Orleans Parish, LA

Page 14

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

10. GEOGRAPHICAL DATA

Acreeage of Property: less than an acre

UTM References:	Zone	Easting	Northing
	15	782300	3316960

Verbal Boundary Description: Lot 26, Square 297, First District of the City of New Orleans

Boundary Justification:

Boundaries follow property lines of the lot historically associated with the candidate.

11. FORM PREPARED BY

Name/Title: National Register staff

Address: Division of Historic Preservation, P. O. Box 44247, Baton Rouge, Louisiana 70804

Telephone: (225) 342-8160

Date: June 2002

PROPERTY OWNERS

Owner:

A. V. Meraux, Inc. (c/o Alan Abadie, Attorney at Law, Gulf Coast Bank & Trust, 8216 W. Judge Perez Drive, Chalmette, LA 70043)

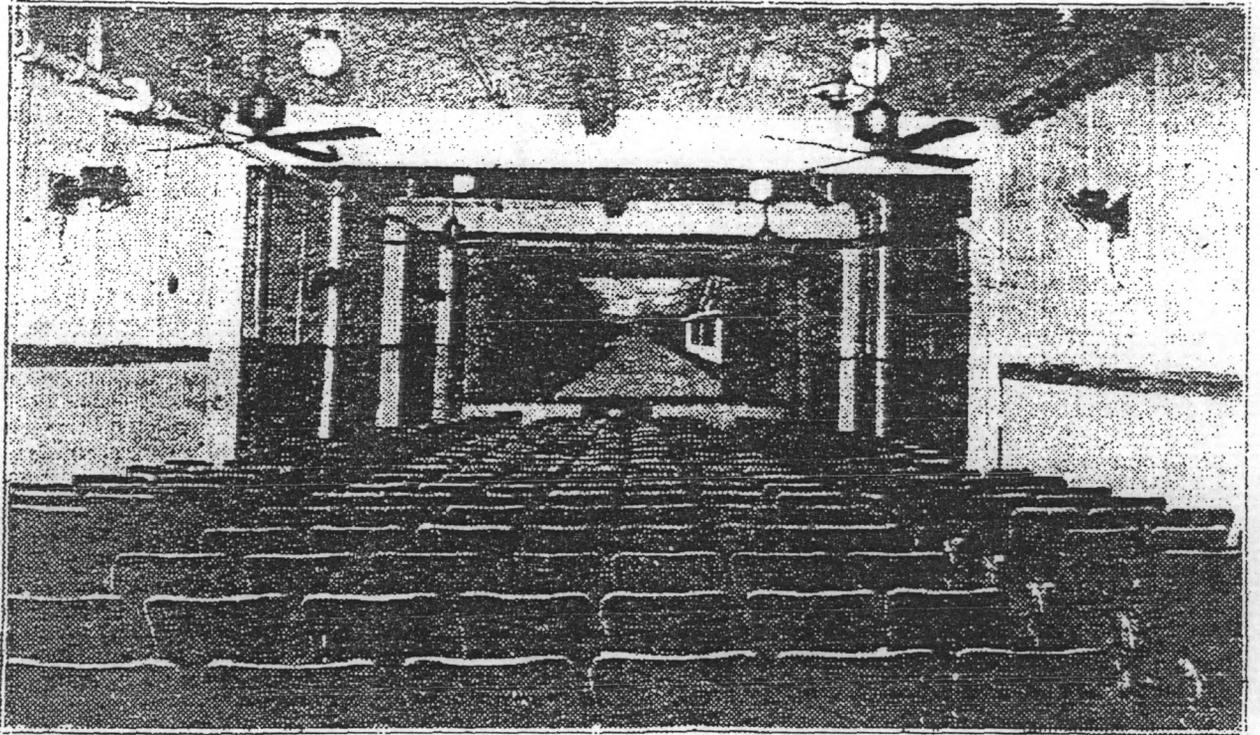
Holder of lease/purchase agreement:

Jerome PopaGee Johnson, Executive Director

New Orleans Music Hall of Fame, Inc.

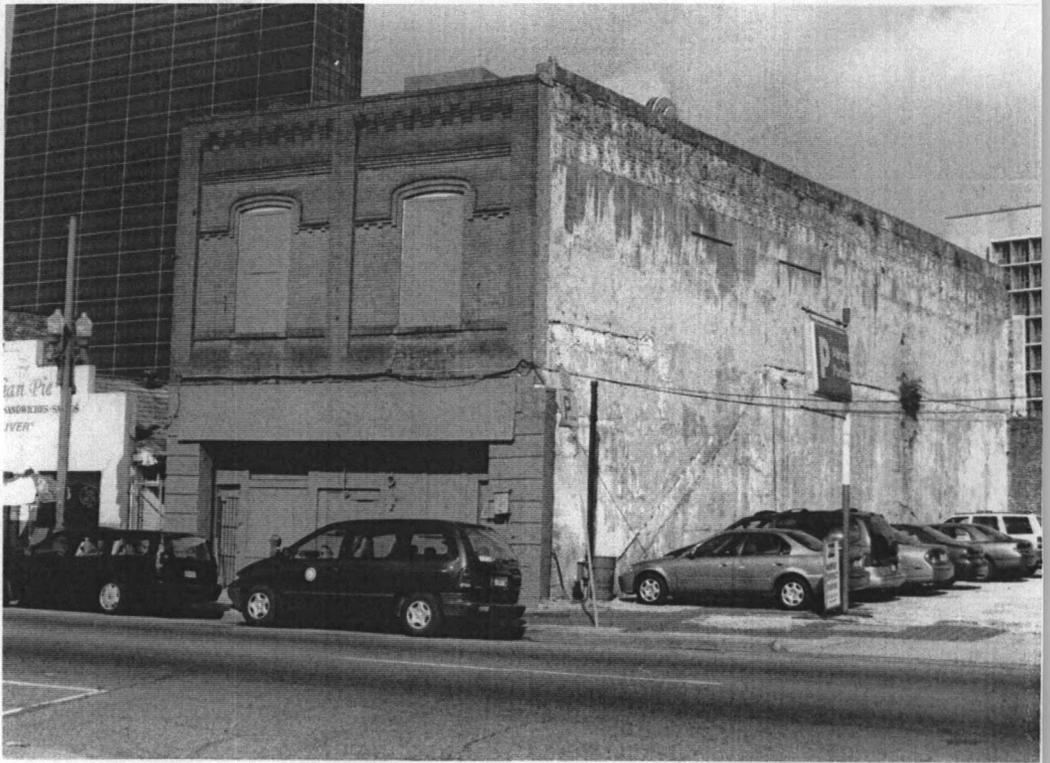
344 South Rampart St.

New Orleans, LA 70112



Interior view of the Iroquois theater (From *The Freeman*, September 19, 1914).

Iroquois Theater
Orleans Parish, LA





318

57°30"

T12 S

317

T13 S

316

315

Iroquois Theater
Orleans Parish, LA
15/782300/3316960